# THE ART EXHIBITION CATALOGUES OF THE VICTORIA AND ALBERT MUSEUM

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# EXHIBITION

of

# CONTEMPORARY FRENCH PRINTS

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VICTORIA AND ALBERT MUSEUM
SOUTH KENSINGTON

From May 10th to June 20th, 1927

COURTAULD INSTITUTE OF ART.

UNIVERSITY OF LONDON.

*Presented by*

The Executors of

Kineton Parkes.

VICTORIA AND ALBERT MUSEUM

SOUTH KENSINGTON

From May 10th to June 20th, 1927

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# CONTEMPORARY FRENCH PRINTS

under the Patronage of

Mr. De FLEURIAU,
Ambassador of France to St-James,

The Marquess of CREWE, K. G.,
Ambassador of Great Britain in France.

Mr. HERRIOT,
French Minister of Public Instruction and Fine Arts.

The Rt Hon. Lord Eustace PERCY, P. C., M. P.,
President of the Board of Education.

and under the Auspices of

*L'Association Française d'Expansion et d'Echanges Artistiques*

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# INDEX


| | Page |
|---|---|
| Achener (Maurice) | 18 |
| Asselin (Maurice) | 31 |
| Beaufrère (Adolphe) | 23 |
| Béjot (Eugène) | 23 |
| Beltrand (Jacques) | 39 |
| Beltrand (Marcel) | 24 |
| Berton (Armand) | 25 |
| Besnard (Albert) | 33 |
| Beurdeley (Jacques) | 22 |
| Bonfils (Robert) | 33 |
| Bonnard (Pierre) | 39 |
| Boullaire (Jacques) | 33 |
| Bourdelle (Antoine) | 34 |
| Boussingault (Jean-Louis) | 35 |
| Bracquemond (Félix) | 27 |
| Braque (Georges) | 40 |
| Brouet (Auguste) | 15 |
| Carrière (Eugène) | 26 |
| Chadel (Jules) | 40 |
| Chahine (Edgar) | 16 |
| Chéret (Jules) | 20 |
| Colin (Paul-Emile) | 19 |
| Corneau (Eugène) | 17 |
| Cottet (Charles) | 25 |
| Coussens (Armand) | 15 |
| Dauchez (André) | 18 |
| David (Hermine) | 38 |
| Degas (Edgar) | 28 |
| Delatre (Eugène) | 15 |
| Denis (Maurice) | 38 |
| Derain (André) | 31 |
| Deslignières | 22 |
| Deville (Henri) | 19 |
| Drouart (Raphaël) | 17 |
| Dufresne (Georges-Charles) | 36 |
| Dufy (Raoul) | 40 |
| Dunoyer de Segonzac (A.) | 35 |
| Fantin-Latour | 30 |
| Farge (Henri) | 18 |
| Fauconnet (Guy-Pierre) | 24 |
| Féau (Amédée) | 17 |
| Forain (Jean-Louis) | 20 |
| Frélaut (Jean) | 21 |
| Fresnaye (Roger de la) | 24 |
| Galanis (Démétrius) | 37 |
| Gatier (Pierre) | 36 |
| Gauguin (Paul) | 40 |
| Gobo (Georges) | 15 |
| Godefroy (Louis) | 17 |
| Goerg (Edouard) | 36 |
| Grillon (Roger) | 33 |
| Guastalla (Pierre) | 38 |
| Guérin (Charles) | 33 |
| Guillaumin (J.-B.-Armand) | 33 |
| Hellru (Paul) | 26 |
| Hermann-Paul | 23 |
| Heyman (Charles) | 26 |
| Jeanniot (Georges) | 22 |
| Jouas (Charles) | 15 |
| Joyau (Amédée) | 25 |
| Kayser (Edmond) | 37 |
| Laborde (Ernest) | 16 |
| Laboureur (Jean-Emile) | 34 |
| Laprade (Pierre) | 40 |

| | Pages |
|---|---|
| De Latenay (Gaston) | 16 |
| Laurencin (Marie) | 31 |
| Legrand (Louis) | 16 |
| Leheutre (Gustave) | 21 |
| Le Meilleur (Georges) | 24 |
| Léopold-Lévy | 37 |
| Lepère (Auguste) | 24 |
| Lespinasse (Herbert) | 36 |
| Luce (Maximilien) | 33 |
| Luigini (Ferdinand) | 16 |
| Lunois (Alexandre) | 30 |
| Maillol (Aristide) | 31 |
| Mahn (Berthold) | 32 |
| Marchand (Jean) | 35 |
| Mare (André) | 36 |
| Marquet (Albert) | 32 |
| Marret (Henri) | 40 |
| Mathey (Paul) | 17 |
| Matisse (Henri) | 32 |
| Myr (Marcel) | 18 |
| Moreau (Luc-Albert) | 35 |
| Moreau (Pierre-Louis) | 19 |
| Morin-Jean | 34 |
| Naudin (Bernard) | 19 |
| Pierre (Gustave) | 21 |
| Pissaro (Camille) | 28 |
| Polat (Tigrane) | 18 |
| Quillivic (René) | 34 |
| Schwartz (Raphaël) | 18 |
| Redon (Odilon) | 29 |
| Renoir (Pierre-Auguste) | 20 |
| Rivière (Henri) | 39 |
| Rodin (Auguste) | 28 |
| Rousseau (H.-X.) | 38 |
| Rouault (Georges) | 32 |
| Signac (Paul) | 38 |
| Siméon (Fernand) | 34 |
| Steinlen (Th.-A.) | 29 |
| Thévenet (Jacques) | 34 |
| Toulouse-Lautrec (Henri de) | 27 |
| Urbain (Alexandre) | 23 |
| Utrillo (Maurice) | 31 |
| Veber (Jean) | 39 |
| Véra (Paul) | 35 |
| Vergé-Sarrat (Henri) | 37 |
| Vlaminck (Maurice de) | 32 |
| Vuillard (Edouard) | 39 |
| Waroquier (Henry de) | 37 |
| Willette (Adolphe) | 25 |

# PREFACE

In these days of rapid communication, when travel facilities eliminate distance, when we hear of events from the ends of the earth a few moments after they happen, one would assume that we should be well informed of the art of neighbouring countries, especially when bound to them by the ties of long-standing and cordial relations. Unfortunately this is not always the case. Too often excellent artists are unknown to art lovers outside their own country. What is true of painters and sculptors is more often the case with engravers. This ignorance results, in large part, from a lack of relation between the artists and art lovers of different countries. It is truly unfortunate.

It is truly unfortunate, we say — and for many reasons. First of all the engravers, reacting only to their inspiration, more free because often completely disinterested, inform us most accurately about their countries. An etching by Callot or le Lorrain, to cite an example of the past, tells us more of the time of Louis XIII than "l'Astrée" or one of Corneille's tragedies. Many searchers after knowledge know the pleasurable thrill of discovering an epoch or a country by glancing through the works of some celebrated engraver. Our artists are a source of diffusion — of intellectual expansion, not to be disregarded.

This intellectual satisfaction of the student is nothing compared to the feeling of joy that an art lover experiences in examining a print. To the connoisseur, a perfect proof with all the freshness of a first printing, with all the purity of its lines, puts him in close communion with the artist who

has created it. And, if one knows how to preserve this proof intact, it may give indefinitely this same feeling, while a drawing or painting is apt to be changed or deteriorated by time.

This absence of liaison, if it is deplorable from the point of view of diffusion of art and the expansion of the soul of a country, is equally regrettable from the point of view of the artists themselves. Often, not having the time and the means to travel, remaining isolated in their own surroundings, having no connections in neighbouring countries, the artists are deprived, not only of the pleasure of seeing and knowing the works of their foreign colleagues but also of the technical instruction that they could draw at times from their works, and that without losing anything of their own personality. For the artist vigorously gifted, the study of another artist's work often opens a horizon of new research, and new comparisons far from weakening his personal talent, may on the contrary develop it.

The intimate relations maintained by Bonington, for instance, with his colleagues, the lithographers of Paris, had no weakening effect whatever on the charming originality of the great artist. The influence of Whistler on certain Parisian artists is undeniable, nor that it changed their temperament in any respect.

For a long time artists and art lovers, both English and French, have been strongly impressed by the advantages to be gained by the ending of this unfortunate isolation. Exhibitions in Paris and London of the works of the artists of both countries have already taken place. Until now these exhibitions have been but sporadic manifestations. For the first time, under the auspices of the French Society for Artistic Expansion and Exchange and thanks to the efforts of my colleague, Mr. Campbell Dodgson, the eminent keeper of Prints and Dravings of the British Museum, an attempt will be made to establish

regular and periodic relations between the English and the French engravers.

The distinguished Director of the Victoria and Albert Museum, Mr. Maclagan and his assistant, Mr. Martin Hardie, who is a fervent connoisseur of etchings, offer the generous hospitality of their Museum to the French engravers who will be able to show their works to the compatriots of that admirable etcher, Seymour Haden.

To show in its ensemble the production of French engravers of our times has been the desire of the organisers of this exhibition. To attain this result completely, and to let the English public better appreciate and understand our present school, a retrospective section will show the works of artists who have died since 1900. Although the arbitrary selection of the date has excluded certain remarkable engravers such as Meryon, it has nevertheless permitted the grouping of the works of Bracquemond, Degas, Fantin-Latour, Pissarro, Lepère, Rodin, Willette, Steinlen, Carrière, Helleu, Toulouse-Lautrec, Renoir, Cottet, Lunois, Heyman and Joyau. Several of these artists are among the most representative engravers of France for the second half of the 19th century. Their works often explain and help one to understand the evolution of the modern engravers.

Félix Bracquemond, especially, has played an important rôle in the renaissance of etching in France. One of the founders, with his friend Meryon, of the Etcher's Society in 1863, he rapidly attained a veritable mastery in this art. His plates of landscapes, animals, and still life, as well as his sincere and realistic portraits give proof of a prodigiously skilful technique. He made himself the apostle of etching and his influence made its impression on a whole generation of engravers ; he was also an excellent technical adviser for Millet, Rousseau, Corot and Manet.

As for that admirable painter Degas, he always displayed a keenness for the different processes of engraving. His prints are counted among the most original and the most expressive of the last four decades of the 19th century. In his engraved portraits we recognise the sureness of his hand, his finesse of observation and that refined note that is so characteristic of his art. It is this magnificent style in his drawings that is apparent in the majority of his lithographs.

It is interesting to bring together the portraits engraved by Degas and those that Rodin has left us. The sum of all his engravings is only twelve dry-points, but these are sufficient to place him in the first rank of engravers. Portraits such as those of Victor Hugo and of Proust are nothing less than masterpieces in their cleanness of line and their energetic modelling which shows the stamp of the great sculptor, while in his rare lithographs is found the voluptuous emotion that sparkles in many of his sculptures.

If Rodin was only an occasional engraver, Camille Pissarro on the other hand gave himself up to it with a veritable fervour. The number of states of certain of his plates shows how much he demanded of this art. Landscapes and peasant types, rough faces traced with a vigorous but at times brutal point, as in the portrait of Cézanne, give proof of his sensibility under an apparent hardness. In his prints the impressionist master has often attained the poetry of his paintings.

Fantin-Latour has left us an important series of lithographs inspired by musical works that were dear to him. He has glorified the heroes of Schumann, Berlioz and Wagner and he has been able to express in his drawings on stone a lyricism that is not always to be found in his paintings.

All of the tenderness, all of the keen sensibility of the paintings of Eugène Carrière we find again in his lithographs.

Here is seen the best of his art — in his portrait of Verlaine so pathetic — or in that of Nelly Carrière. What sentiment, what intensity of expression, in these two likenesses, in which in the words of his friend Séailles " he reaches poetry by truth."

Degas, Rodin, Carrière, Fantin-Latour, and Pissarro, were great artists who engraved occasionally and in a spirit of research. They were able to obtain an effect equal to that obtained by the aid of the brush or the chisel, but the essential part of their work remains in their paintings and sculpture. Helleu, Willette, Steinlen, Toulouse-Lautrec and Lepère were remarkable painters too, but left a work in lithography and engraving as important as their paintings. All five were Parisians, if not by birth, at least by adoption.

Helleu especially delighted in representing "la femme élégante" and his portraits of actresses in vogue and of "grandes dames" are truly charming. His light and facile point has caught delightfully the graces of his contemporaries and certain of his plates are in the wake of Watteau.

Parisian of Paris and more especially of Montmartre, his favourite domain, Adolphe Willette has left us a long series of prints dealing with his beloved city — delightful little scenes of an innate delicacy of sentiment, caught with the grace and imagination of a poet — whimsical sketches full of warmth and animation in which it pleased him to record the life of his times.

The art of Steinlen is just as true, just as sincere but more rude and less smiling than that of Willette. He, also, strewed his works among the newspapers, especially in the *Gil Blas Illustré*, which published his drawings portraying the life of the picturesque people of the suburbs. In these sketches reproduced by zinc engraving, as in his etchings and lithographs, he shows himself to be a vigorous and sincere draughtsman. Many

of his types of street girls and vagabonds are not lacking in grandeur.

Strongly influenced by the art of Degas and Forain, Toulouse-Lautrec published between 1891 and 1901 an important series of lithographs portraying the people of the theatre, the "café-concerts" and the public dances. These drawings show an art that is very refined, very original and of a rare delicacy of vision.

It is again Paris and its environs that was the chief inspiration of Lepère. For sixteen years he drew for the *Monde Illustré*. He knew admirably the technique of wood engraving, of which he revived the art. Many of his Parisian landscapes, bathed with iridescent light, are unforgettable. He exerted as great an influence on the wood engravers of his time as did Bracquemond on the etchers. Lepère also used the point and we find in many of his etchings the same luminous qualities and the same vigorous strokes as in his woodcuts.

An engraver, admirably gifted, was Heyman, who was killed during the war. He also was inspired by Paris and has left many glimpses of its streets which recall Meryon by the vigour and veracity of line. Amédée Joyau, whose career was all too short, shows in his woodcuts as well as in his water-colours, a charming feeling for colour and a delicate understanding of nature.

This retrospective show gives an almost complete idea of the movement of engraving in France at the end of the 19th century. It gives us an understanding of the important development of this art during the period. As we have said above, it helps us to understand better the evolution of the contemporary engravers who have responded to the call of the organisers of this exhibition and whose works are shown alongside those of the 19th century masters.

Space is lacking in these few words to mention all the many

engravers — ninety-two — represented in the exhibition, from the illustrious masters such as MM. Forain and Besnard down to the last to adopt the career; their works are described further on and besides, they speak for themselves.

At a time when the thirst for independence tends to replace the traditions of former days, there is no longer a school of engraving but many schools. Each one tries, not without risk at times, to create an æsthetic of his own. The most diverse tendencies are represented in the works exhibited. Artists who have kept to the old traditions find themselves by the side of the partisans of extreme modernism; the disciples of the most academic draughtsmanship, with those who compose by masses without thought of line, while examples of a skilful complicated technique are found next to prints simply roughed in, of a simple technique and which seem to have been improvised by artists who know all the secrets of the craft but who are thirsting for novelty.

The subjects show a great diversity — landscapes of plain and mountain, woods and the banks of rivers, picturesque old cities, street types, portraits, scenes of modern life, satires — all bear witness to the research of our artists, to their ever awakened curiosity. The newest and most ingenious arrangements and composition, the most imaginative conceptions demonstrate their unlimited power of invention.

This variety, this pursuit of the new and the different, especially among the most recent engravers, is in tune with the absence of all restraint which reigns at present in the world of art. Rarely has such a production of prints been seen as marks our times. This is partly due to the fact that the number of painters since the period of romanticism whose whim it is to use the point, the lithographic pencil or the burin, take up engraving in ever increasing numbers in an effort to find a rapid

means of realising the creations of their imagination. For this reason also the ever increasing number of notes and sketches caught with verve by the point but through which one discerns a thoughtful will under the fiery stroke. This variety in techniques and styles, this pursuit of originality, this fantasy more and more free, as well as the holding to the classic traditions, asserted by certain creators of an art as personal as it is vigorous, proves better than all else the remarkable vitality and fecundity of contemporary French engraving.

We sincerely hope that this first appearance of our artists will be appreciated as it deserves by our London friends. In October next, our Museum of Decorative Arts, in its turn, will welcome to Paris the English engravers.

This double manifestation which will mark a date in the artistic history of our two countries is just cause for rejoicing. Let us hope that it is but a commencement.

P. A. LEMOISNE,

Conservateur du Cabinet des Estampes
de la Bibliothèque Nationale.

# CATALOGUE

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**COUSSENS Armand**

1 La Parade. Etching.

**GOBO Georges**

2 Barques de Pêche, Bretagne. Etching.

**BROUET Auguste**

3 Vers les Saintes-Maries. Etching.
4 Port de Saint-Malo. Etching.
5 Grand Cirque Pinder. Etching.
6 Les Potiers. Etching.
7 La Poissonnerie. Etching.
8 Bateaux Sardiniers. Etching.

**JOUAS Charles**

9 Cour de Rohan, Le Pas de Mule. Etching.
10 Cour de Rohan, La Voûte. Etching.
11 Le Cloître Saint-Séverin. Etching.
12 L'Abbaye au Bois. Etching.

**DELATRE Eugène**
1864

13 Beauport a Kerity, Brittany. Dry point.
14 Entrée de Forêt a Méréville. Dry point.
15 Une Ferme a Cayeux. Dry point.

**LABORDE Ernest**
1870

16 La Vendue. Etching.
17 La Seine a Rouen. Etching.

**LEGRAND Louis**

18 Carmen. Dry point.
19 Titi. Dry point.
20 Son Gosse. Dry point.
21 La Toilette. Dry point.
22 Fumeuse. Dry point.
23 Gavroche. Dry point.

**CHAHINE Edgar**
1874

24 Preciosa, Venise. Dry point.
25 La Piazza, Venise. Dry point.
26 Nina, Venise. Dry point.
27 Corte Colonne, Venise. Dry point.
28 Casin dei Spiriti, Venise. Dry point.

**De LATENAY Gaston**
1859

29 L'Escaut près d'Anvers. Etching.
30 Pluie et Soleil. Etching.
31 L'Entrée au Bassin, Anvers. Etching.
32 Fin de Journée. Etching.
33 La Pluie. Etching.
34 Entrée au Bassin. Etching.

**LUIGINI Ferdinand**

35 Le Chaland. Etching.
36 Le Remorqueur. Etching.
37 Venise. Etching.

## CHAHINE Edgar

*Casin dei Spiriti*
N° 28

## BROUET Auguste

*Vers les Saintes-Maries*
N° 7

**LEGRAND Louis**

*Son gosse*

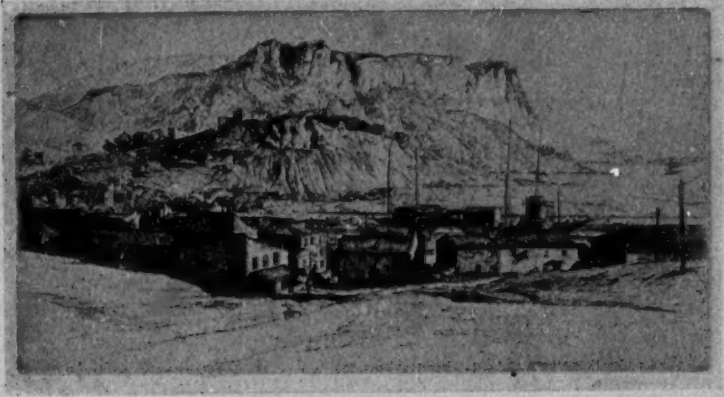
N° 20

**DROUART Raphaël**

*Femme à sa toilette*

N° 41

## MOREAU Pierre-Louis



*Le Port de Cassis*

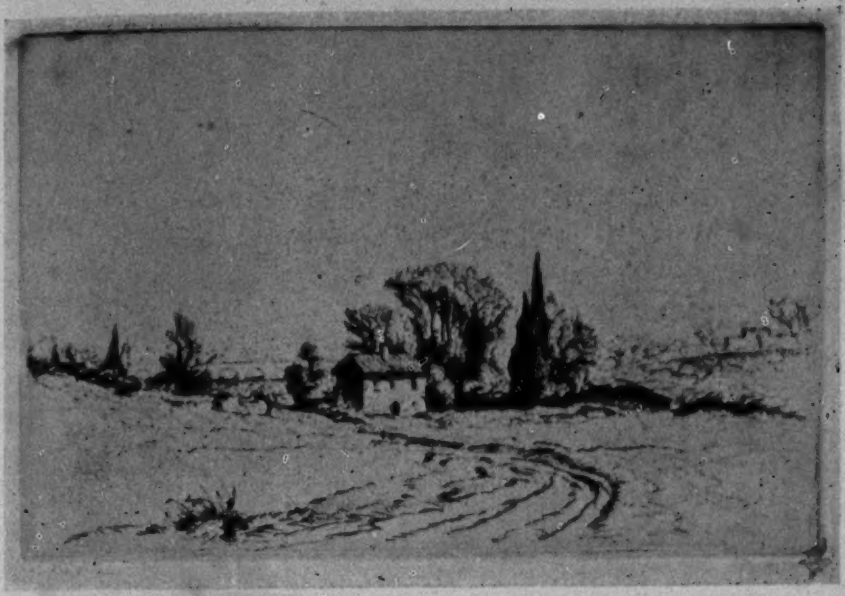
N° 85

## FÉAU Amédée

*Groupe de Bouleaux*

N° 51

## ACHENER Maurice



*Le Bastidon*
N° 71

## DAUCHEZ André

*Chemin de Loctudy*
N° 61

**NAUDIN Bernard**

*L'Indolent (Suite de Jeanne d'Arc)*

N° 94

## CHÉRET Jules

*Le Bal*

N° 102

**FORAIN Jean-Louis**

*La Fraction du Pain*

N° 113

38 Les Roulottes. Etching.
39 Le Tombereau. Etching.
40 Les Tanneries, Montargis. Etching.

**DROUART Raphaël**
1884

41 Femme a sa Toilette. Dry point.
42 Nymphes surprises. Etching.
43 Leçons de Danse. Dry point.
44 Devant la Mer. Dry point.

**GODEFROY Louis**

45 Ponte della Toleta, Venise. Etching.
46 Monastère de Santa Catarina del Sasso. Etching.
47 Le Soir dans les Ruines du Bayon, Angkor-Thom, Cambodge. Etching.
48 Marché Arabe. Etching.

**CORNEAU Eugène**
1894

49 Ferme Bretonne. Etching.
50 L'Oasis. Etching.

**FÉAU Amédée**
1872

51 Groupe de Bouleaux, Forêt de Fontainebleau. Etching.
52 Lès Peupliers en Automne. Etching
53 Les Saules sur la Marne. Etching.
54 Chartèves a travers les Peupliers. Etching.

**MATHEY Paul**

55 Le Très Honoré Frère Joseph. Etching.
56 Deux petites Mendiantes. Etching.
57 Le Polder. Etching.
58 Environs de Volendam. Etching.

**DAUCHEZ André**
1870

59 Eglise de Saint-Guido. Etching.
60 Le Chemin dans la Campagne. Etching.
61 Chemin de Loctudy. Etching.
62 Prairies de Saint-Guido. Etching.
63 Chemin de La Palue. Etching.

**FARGE Henri**
1884

64 Leurs Amusements sur la Piazza. Etching.
65 Café Florian. Etching.

**RAPHAEL SCHWARTZ**
1882

66 Rythme. Dry point.
67 Danseuse accroupie. Dry point.

**ACHENER Maurice**
1881

68 Le Monastère du Val d'Ema (Italie). Etching.
69 Paysage Toscan, Fiesole. Etching.
70 Villa Vivaï, Fiesole. Etching.
71 Le Bastidon, Provence. Dry point.
72 La Ferme du Comtat. Etching.
73 La Route au Soleil, Haute-Savoie. Etching.

**MYR Marcel**
1893

74 Marché aux Fleurs et quai de l'Horloge. Etching.
75 Notre-Dame. Etching.

**POLAT Tigrane**
1874

76 Marchand de Balais. Etching.

77 Le Grand Chêne. Etching.
78 Marché Edgar-Quinet. Etching.
79 La Petite Mare. Etching.

**COLIN Paul-Emile**
1866

80 Paysans Lorrains a l'Auberge. Dry point.
81 Village Lorrain. Woodcut.

**MOREAU Pierre-Louis**
1876

82 Vallon de Champagny. Dry point.
83 La Citadelle. Dry point.
84 Entrée du Port de Dunkerque. Dry point.
85 Le Port de Cassis. Dry point.
86 Quai Anglais, Dunkerque. Dry point.
87 Une Route dans le Jura. Dry point.

**DEVILLE Henri**
1871

88 Vieilles Maisons, rue Bossuet. Etching
89 Carrefour de l'Opéra. Dry point and engraving.
90 Rue de la Bletterie, Nantes. Etching.
91 Aux Tuileries. Dry point and engraving.
92 Au Pont Marie. Dry point and engraving.

**NAUDIN Bernard**
1876

93 Que nous sommes Vaillants ! Etching.
94 L'Indolent (Suite de Jeanne d'Arc). Etching. 2nd state.
95 Halte des Rabouins. Etching. First state.
96 L'Oriflamme (Suite de Jeanne d'Arc), Etching. First state.
97 Le Harpiste. Etching. First state.

98 L'Ingénu de Voltaire. En-tête chapitre I. Etching. First state.

99 L'Ingénu de Voltaire, chapitre XVI. Etching.

100 Le Vieux Clown s'habillant. Engraving.

## CHÉRET Jules
1836

101 Danseuse de dos (Beraldi undescribed). Lithograph.

102 Le Bal (B. 753). Lithograph.

103 Joueuse de Guitare (B. undescribed). Lithograph.

104 Myrtille (B. 540). Lithograph. Trial proof before the letter.

105 Printemps (B. undescribed). Lithograph.

106 Eldorado (B. 538). Lithograph. Trial proof before the letter.

## FORAIN Jean-Louis
1852

107 Le Cabinet particulier, 3rd plate. (Marcel Guérin 12). Lithograph.
*Mr Campbell Dodgson's collection.*

108 Une Saisie (M. G. 4). Lithograph.
*Mr Campbell Dodgson's collection.*

109 L'Audience, 3rd plate. (M. G. 40).
*Mr Campbell Dodgson's collection.*

110 Forain Lithographe (M. G. 25). Lithograph.
*Mr Campbell Dodgson's collection.*

111 Le Bain, planche en largeur (M. G. 53). Lithograph.
*Mr Campbell Dodgson's collection.*

112 Un Caboulot a Montmartre. (M. G. 78). Etching.
*Mr Campbell Dodgson's collection.*

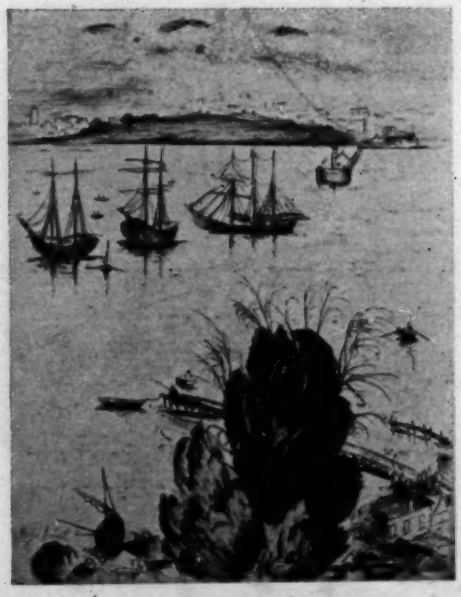
113 La Fraction du Pain, 2nd plate (M. G. 93). Etching.
*Mr Campbell Dodgson's collection.*

114 Le Retour de l'Enfant Prodigue, 4th plate. (M. G. 47). Etching.
*Mr Campbell Dodgson's collection.*

## URBAIN Alexandre

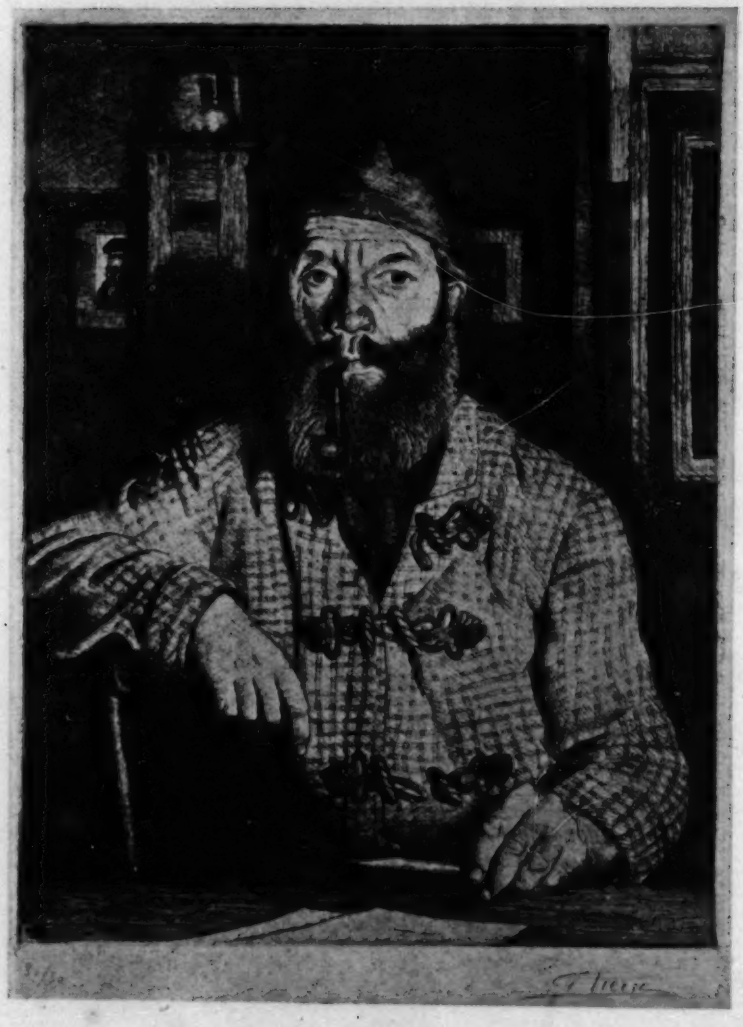
*Roffiat*
N° 173

## VERGÉ-SARRAT Henri



*La Rade de Toulon : Les trois Voiliers*
N° 415

**PIERRE Gustave**



*Devant la Glace*

N° 126

**FRELAUT Jean**

*Amour maternel*

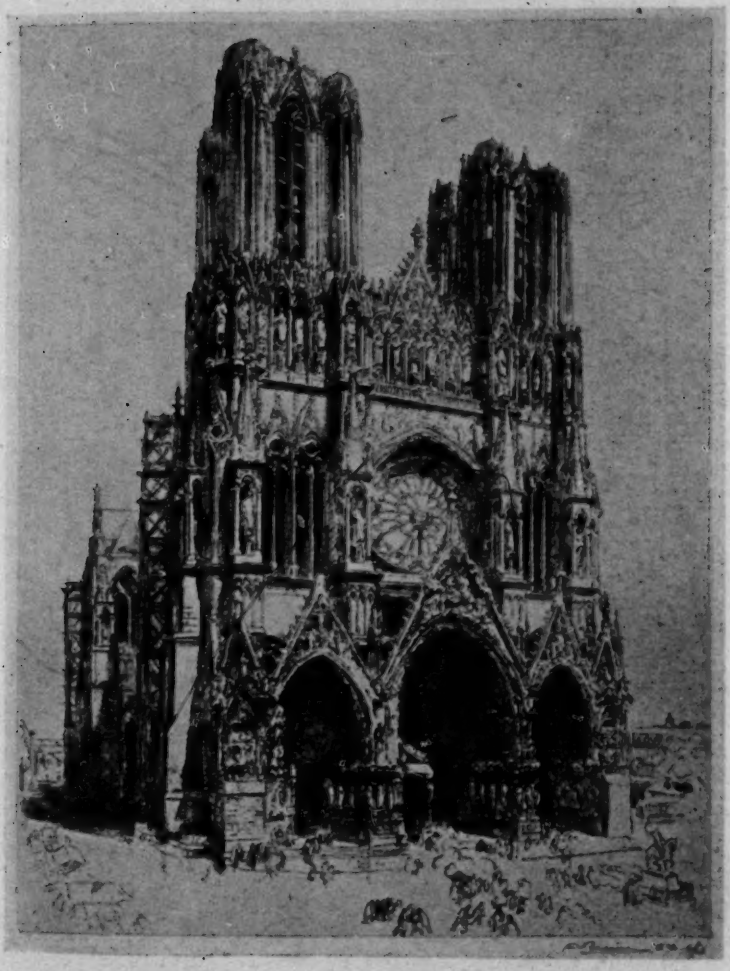
N° 119

**LEHEUTRE Gustave**

*La Cathédrale de Chartres* (3rd state)

N° 133

**LEPÈRE Auguste**



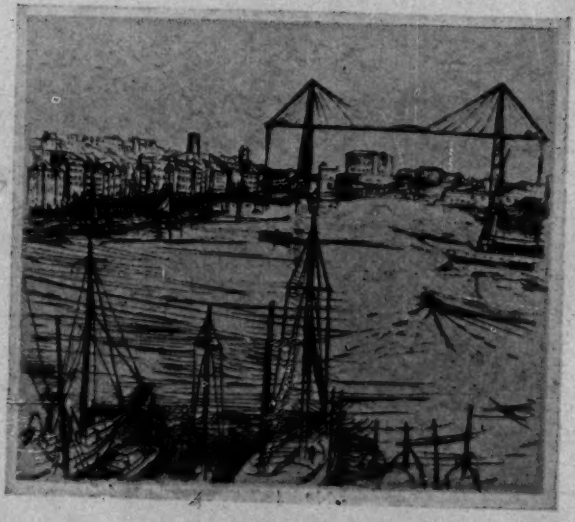
*La Cathédrale de Reims* (2nd state)

N° 187

## BEAUFRÈRE Adolphe

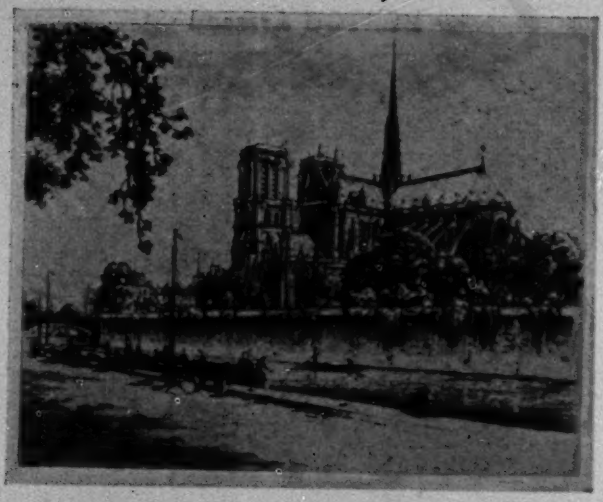
*Pastorale*
N° 155

## KAYSER Edmond



*Marseille*
N° 431

## BÉJOT Eugène



*Le Quai de l'Archevêché et Notre-Dame*
N° 165

## BEURDELEY Jacques

*Les Meules au Crépuscule*
N° 147

## BERTON Armand

*L'Homme souriant*

N° 204

115 L'Imploration. Etching.
*Mr Campbell Dodgson's collection.*

116 Pieta, 3rd plate (M. G. 119). Etching.
*Mr Campbell Dodgson's collection.*

## FRÉLAUT Jean
1879

117 La Pature (Loys Delteil 208). Dry point and engraving.

118 Enfant au Sein (L. D. 251). Dry point.

119 Amour Maternel (L. D. 250). Dry point.

120 Entrée de Village (L. D. 233). Dry point.

121 La Neige (L. D. 123). Dry point and engraving.

122 La Ferme de Célestin Laurent (L. D. undescribed). Dry point and engraving.

123 Cour de Ferme (L. D. 254). Dry point and engraving.

124 Pêcheurs relevant leurs Filets (L. D. 205). Dry point and engraving.

## PIERRE Gustave
1879

125 Nelly suçant son pouce. Etching and engraving.

126 Devant la Glace. Etching.

127 Jeune Fille a la Marmotte. Etching and engraving.

128 Portrait de Femme. Etching.

129 Mouvement de Troupes en Champagne. Etching.

130 L'Homme a la Pipe. Etching,

## LEHEUTRE Gustave
1861

131 La Maison du Tonnelier, La Rochelle (Loys Delteil undescribed). Etching and dry point, proof before the signature.

132 La Rue Pernelle, La Rochelle (L. D. undescribed). Dry point.

133 La Cathédrale de Chartres (L. D. 112). Etching, 3rd state.

134 La Rue du Bas Val a Vitré (L. D. 103). Etching 3rd state.

135 Le Matin au Lazaret, La Rochelle (L.D. 129). Etching.

136 La Maison Rouge a Pontrieux (L. D. undescribed). Etching.

137 Le Moulin de Baires (L. D. undescribed). Dry point.

138 Les Chalutiers a La Rochelle (L. D. undescribed). Etching and dry point.

139 En Rade de Ré (L. D. undescribed). Etching and dry point, 2nd state.

## DESLIGNIÈRES
1879

140 Quatre nus, plage. Woodcut.

141 Nu, Femme a la chaise. Woodcut.

142 Malines. Woodcut.

## BEURDELEY Jacques
1874

143 Derrière la Ferme. Etching.

144 Arles, Ruines du Théatre antique. Etching.

145 Champ de blé a Savins. Etching.

146 Verger au printemps. Etching.

147 Les Meules au crépuscule. Etching.

148 Le Cabriolet sur la route. Etching.

## JEANNIOT Georges
1848

149 Le Jeu de Polo. Etching, 2nd state.

150 Les Misérеux aux Halles. Etching and aquatint.

151 L'Armoire a glace. Dry point.

**BEAUFRÈRE Adolphe**
1876

152 La Nativité. Etching.
153 Ville basse a Quimperlé. Etching.
154 Le Christ moqué. Dry point.
155 Pastorale. Etching.
156 Cotonard. Etching.
157 Bois sacré, Ayn-Taya. Etching.

**HERMANN-PAUL**

158 Promenade a pied. Woodcut.
159 Promenade en voiture. Woodcut.
160 Promenade a cheval. Woodcut.
161 Promenade en bateau. Woodcut.

**BÉJOT Eugène**
1867

162 Démolitions, Écluses de la Monnaie. Etching.
163 Le Port de Bordeaux. Etching.
164 Saint-Malo, Bassin de Saint-Servan. Etching.
165 Quai de l'Archevêché. Etching.
166 Quai Van-Dyck, Anvers. Etching.
167 Boulogne-sur-Mer, Quai Gambetta. Etching.
168 Nantes, La Bourse. Etching.
169 Bordeaux, Les Quais. Etching.

**URBAIN Alexandre**
1875

170 L'Écluse et le Paludier. Etching.
171 Hangar a sel. Etching.
172 Campagne de Batz. Etching.
173 Roffiat. Etching.
174 Marais avec Batz. Etching.

**LE MEILLEUR Georges**
1864

175 Sur le Plateau des Petites Dalles. Etching.
176 La Cathédrale de Reims en 1920. Etching.
177 Environs de Neufchatel. Etching.
178 Petite Vue de Rouen. Etching.
179 Dans les Prés a Vézillon. Etching.

**FRESNAYE Roger de la**
1885–1925

180 Le Rameur. Lithograph.
181 Nature morte. Lithograph.

**FAUCONNET Guy-Pierre**

182 Le Jardinier. Etching, printed in colours.
183 La Gazelle et le Singe. Etching, printed in colours.

**BELTRAND Marcel**
1886 ?

184 Tête de Paysanne. Etching.
185 Un Verger en Automne. Etching.

**LEPÈRE Auguste**
1849-1918

186 Paris sous la neige, vu du haut de Saint-Gervais (Lotz-Brissonneau 230). Woodcut.
187 La Cathédrale de Reims. Etching, 2nd state.
188 La Ferme aux Peupliers de Hollande. Etching, dedicated to Sagot.
189 La Cathédrale d'Amiens. Etching.
190 Le Parlement a 9 heures du soir, Londres (L.B. 231). Woodcut, from Chavasse's Collection.
191 Carrières d'Amérique, près Paris (L. B. 108). Etching.
192 Aux Fortifications, Porte de Versailles (L. B. 110). Etching.

**WILLETTE Adolphe**

*Tourne mon Moulin*

N° 213

**CARRIÈRE Eugène**

*Paul Verlaine*

N° 216

**HELLEU Paul**

*Le Peintre Boudin*

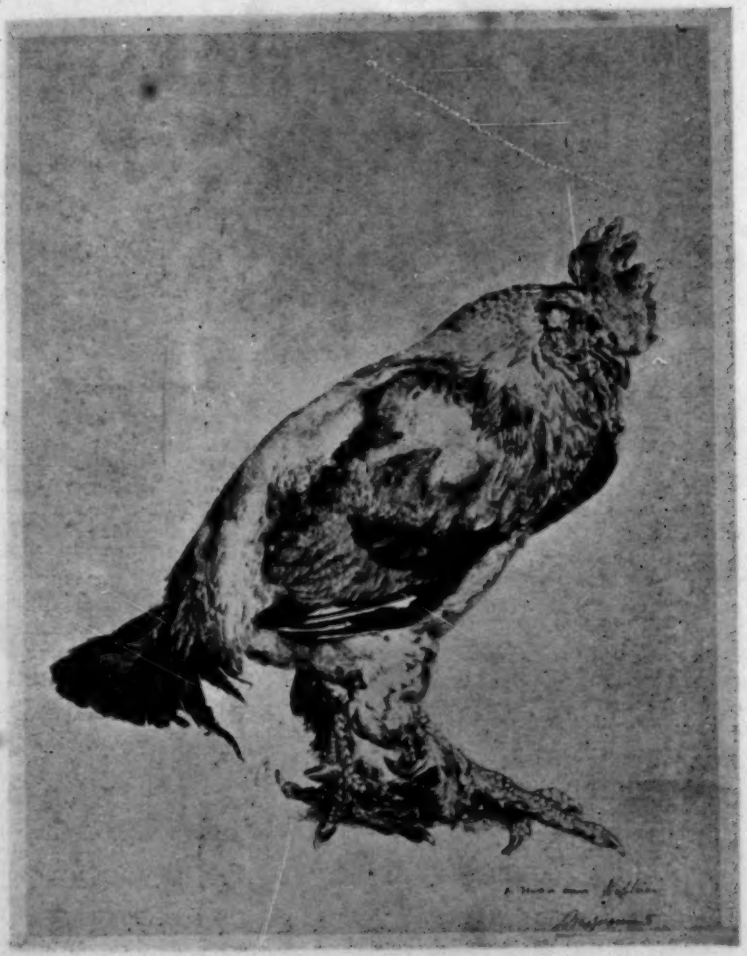
N° 218

**HEYMAN Charles**

*Un coin du vieil Hôtel-Dieu*

N° 224

## BRACQUEMOND Félix



*Le Vieux Coq* (1st state)

N° 236

**TOULOUSE-LAUTREC Henri de**

*Ida Heath dansant*

N° 242

**RODIN Auguste**

*Victor Hugo de trois-quarts*

N° 252

**DEGAS Edgar**

*Chanteuse de Café-Concert*

N° 254

193 La Rue de la Montagne-Sainte-Geneviève (L. B. 146). Woodcut.

194 Bords de l'Amstel (L. B. 117). Etching.

195 La Petite Mare. Etching.

## COTTET Charles
1863–1925

196 Le Salut. Etching and dry point.

197 Trois Petites Têtes de Jeunes Filles. Dry point and aquatint.

198 Vieux Cheval breton. Etching.

199 Barques de pêche, Soleil couchant. Etching.

## JOYAU Amédée
1872–1913

200 Le Soir, Dundee et Sardiniers. Woodcut, printed in colours.

201 Hêtres moussus. Woodcut, printed in colours.

202 Séchage des Voiles, Roscoff. Woodcut, printed in colours.

203 Sur la Falaise. Woodcut, printed in colours.

## BERTON Armand
1854–1917

204 L'Homme souriant. Etching.

205 Iza. Etching.

206 Femme attachant son soulier. Etching.

207 Femme nue mettant son bas. Etching, 1st state.

## WILLETTE Adolphe
1857–1926

208 Soir d'amour. Lithograph.

209 La Cigale. Lithograph.

210 Hommage a Banville. Lithograph.

211 Le [illegible]n au Bois de Boulogne. 1er tirage. Lithograph.

212 Dis-mo. mon Pierrot, quand tu seras failli... Lithograph.

213 Tourne mon Moulin. Lithograph.

## CARRIÈRE Eugène
1849-1906

214 Nelly Carrière (Loys Delteil 18). Lithograph.

215 La Planche aux trois croquis. (L. D. 1). Dry point.
*Mr Campbell Dodgson's Collection.*

216 Paul Verlaine (L. D. 26). Lithograph.
*Mr Campbell Dodgson's Collection.*

## HELLEU Paul
1859-1927

217 A quatre mains. Dry point. From Beurdeley's Collection.

218 Le Peintre Boudin. Dry point. From Beurdeley's Collection.

219 Danseuse espagnole. Dry point. From Beurdeley's Collection.

220 A Cowes. Dry point. From Beurdeley's Collection.

221 Jean malade. Dry point. From Beurdeley's Collection.

222 Servante anglaise a la fenêtre. Dry point.

## HEYMAN Charles
1881-1915

223 Les Chemins de fer : Porte de la Chapelle. Etching.

224 Un Coin du vieil Hôtel Dieu. Etching.

225 Les Chemins de fer : Bercy. Etching.

226 Une Cour, Impasse Saint-Gervais. Etching.

227 Démolitions, Rue Chanoinesse. Etching.

228 Le Hameau Larivière. Etching.

## BRACQUEMOND Félix
1833-1914

229 Roseaux et Sarcelles (Beraldi 224). Etching, 1st state.

230 La Nuée d'Orage (B. 219). Etching.

231 Goncourt (Edmond de) (B. 54). Etching.

232 Brumes du matin (B. 779). Etching.

233 Ébats de Canards (B. 221). Etching.

234 Rue des Bruyères a Sèvres (B. 191). Etching 1st state.

235 La Seine au Bas-Meudon (B, 187). Etching, 1st state.

236 Le Vieux Coq (B. 222). Etching, 1st state, dedicated to Waltner.

237 La Scierie du Bas-Meudon (B. 188). Etching, 1st state.

238 Les Saules des Mottiaux (B. 190). Etching, dedicated to Alidor Delzant.

## TOULOUSE-LAUTREC Henri de
1863-1901

239 Luce Myrès de face (Loys Delteil 125). Lithograph.
*Mr Campbell Dodgson's Collection.*

240 La Loge au Mascaron doré (L. D. 16). Lithograph, 1st state.
*Mr Campbell Dodgson's Collection.*

241 Le Jockey (L. D. 279). Lithograph.
*Mr Campbell Dodgson's Collection.*

242 Ida Heath dansant (L. D. 165). Lithograph.
*Mr Campbell Dodgson's Collection.*

243 Lender et Auguez dans « La Chanson de Fortunio » L. D. 108). Lithograph.
*Mr Campbell Dodgson's Collection.*

244 Le Sommeil (L. D. 245). Lithograph.
*Mr Campbell Dodgson's Collection.*

245 La Petite Loge (L. D. 246). Lithograph.
*Mr Campbell Dodgson's Collection.*

246 Femme au plateau (L. D. 181). Lithograph.
*Mr Campbell Dodgson's Collection.*

## RODIN Auguste
1840–1918

247 Buste de Bellone (Loys Delteil 3). Dry point.

248 Antonin Proust (L. D. 10). Dry point.

249 Le Printemps (L. D. 4). Dry point.

250 Victor Hugo de face (L. D. 7). Dry point, 2nd state, dedicated to Legros.
*Mr Campbell Dodgson's Collection.*

251 La Ronde (L. D. 5). Dry point, 2nd state.
*Mr Campbell Dodgson's Collection.*

252 Victor Hugo de 3/4 (L. D. 6). Dry point, 2nd state, dedicated to Legros.
*Mr Campbell Dodgson's Collection.*

## DEGAS Edgar
1834–1917

253 Femme nue debout a sa toilette (Loys Delteil 57). Lithograph.
*Mr Campbell Dodgson's Collection.*

254 Chanteuse de Café-Concert (L. D. 53). Lithograph.
*Mr Campbell Dodgson's Collection.*

255 Femme nue debout a sa toilette (L. D. 62). Lithograph. 2nd state.
*Mr Campbell Dodgson's Collection.*

256 Sur la Scène, 3e planche (L. D. 33). 1st state.
*Mr Campbell Dodgson's Collection.*

257 La Sortie du Bain (L. D. 39). 7th state.
*Mr Campbell Dodgson's Collection.*

## PISSARRO Camille
1830–1903

258 La Masure (Loys Delteil 20). Etching and aquatint, first edition.

259 Mère et Enfant (L. D. 38). Dry point and aquatint.

260 Grand'mère (L. D. 143). Lithograph.

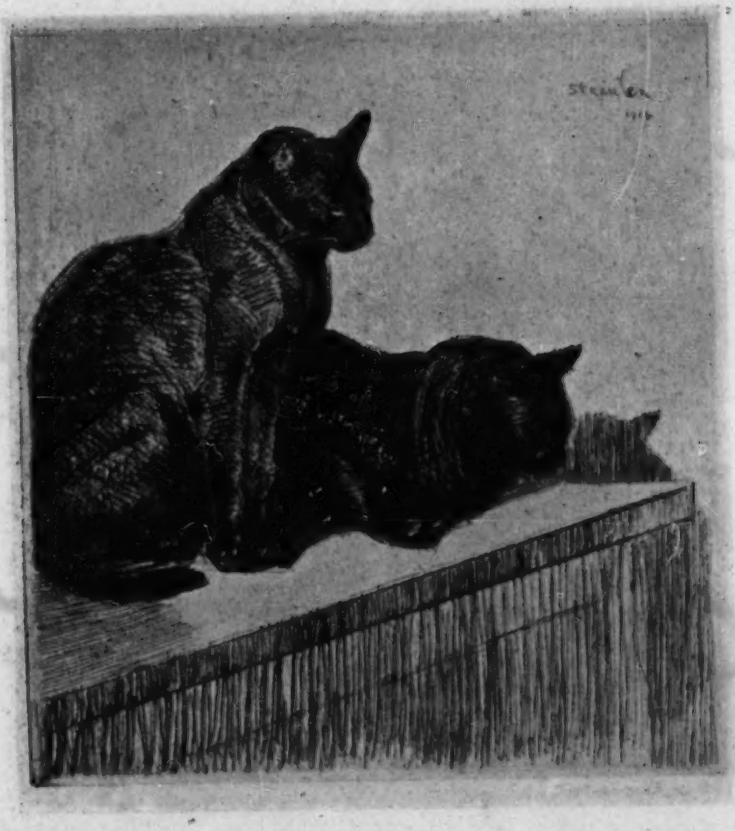
261 Chateau de Busagny (L. D. 71). Dry point and aquatint, first edition.

**PISSARRO Camille**

*Grand'mère*

N° 260

**STEINLEN Th.-Alexandre**



*Deux Chats sur un meuble*

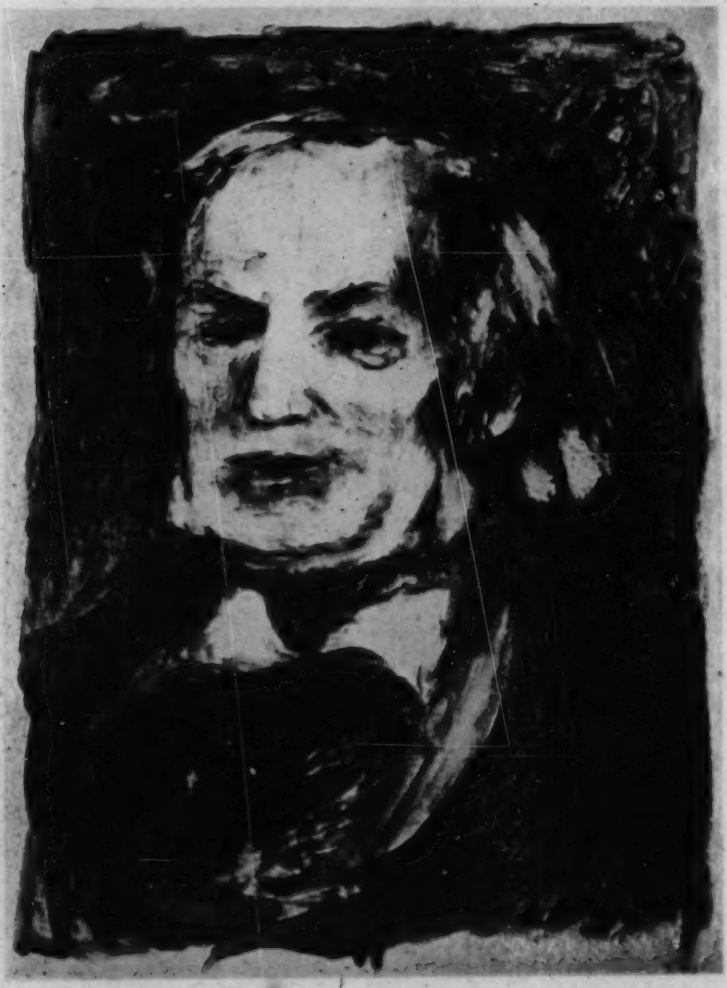
N° 268

**REDON Odilon**

*L'Aile*

N° 277

**RENOIR Auguste**



*Richard Wagner*

N° 280

## FANTIN-LATOUR Henri

*Parsifal et les Filles fleurs*

N° 287

**LUNOIS Alexandre**

*La Hollandaise de Volendam*

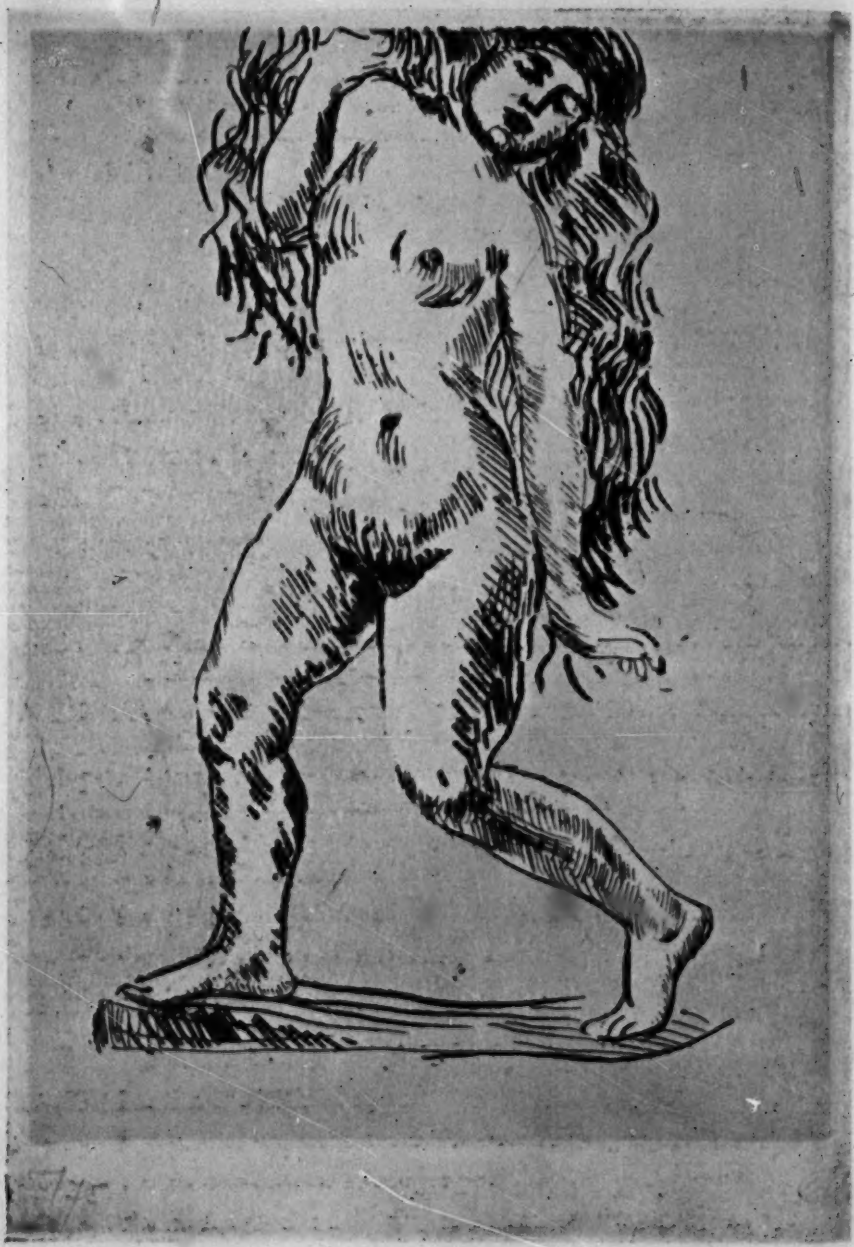
N° 289

## ASSELIN

*L'Homme au Chapeau*

N° 296

**MAILLOL Aristide**



*Bacchante*
N° 304

262 Rue Géricault a Rouen (L. D. 173). Lithograph.

263 Cours la Reine ou Bords de la Seine a Rouen (L.D. 49). Etching, first edition.

264 Port de [redacted]en (L. D. 56). Etching and aquatint, first edition.

265 Une Ruelle a Rouen, Rue des Arpents (L. D. 42). Dry point and soft varnish, first edition.

## STEINLEN Th.-A.

1859-1923

266 Misère (de Crauzat 176). Lithograph.
*Mr Campbell Dodgson's Collection.*

267 Nu accroupi, 1914 (C. undescribed). First state.
*Mr Campbell Dodgson's Collection.*

268 Deux Chats sur un meuble (C. undescribed). Etching.
*Mr Campbell Dodgson's Collection.*

269 Route traversant un village (D. 81). Soft varnish, 5th state.
*Mr Campbell Dodgson's Collection.*

270 Gamines sortant de l'École (C. 108). Soft varnish and aquatint, 4th state.
*Mr Campbell Dodgson's Collection.*

271 Chat couché allongé de droite a gauche (C. 101). Soft varnish and aquatint, first state.
*Mr Campbell Dodgson's Collection.*

## REDON Odilon

1840-1916

272 A Gustave Flaubert. Pl. III. La Mort (Mellerio 97). Lithograph.
*Mr Campbell Dodgson's Collection.*

273 La Sulamite (M. 167). Lithograph.
*Mr Campbell Dodgson's Collection.*

274 Apocalypse de Saint Jean, pl. III. Et celui qui était monté dessus se nommait la Mort (M. 176). Lithograph.
*Mr Campbell Dodgson's Collection.*

275 Parsifal (M. 116). Lithograph.
*Mr Campbell Dodgson's Collection.*

276 Apocalypse de Saint Jean, pl. VI. Une Femme revêtue du soleil (M. 179). Lithograph.
*Mr Campbell Dodgson's Collection.*

277 L'Aile (M. 122). Lithograph.
*Mr Campbell Dodgson's Collection.*

**RENOIR Pierre-Auguste**
1841-1919

278 Jeune Femme en buste (Mlle Diéterle) (Loys Delteil 26). Lithograph.

279 Pierre Renoir de face (L. D. 27). Lithograph.

280 Richard Wagner (L. D. 33). Lithograph.

281 Les Deux Baigneuses (L. D. 9). Etching.

**FANTIN-LATOUR**
1836-1904

282 Le Paradis et la Péri. Finale (Hédiard 111). Lithograph. From Beurdeley's Collection.

283 A Eugène Delacroix. Lithograph. From Beurdeley's Collection.

284 Finale du Vaisseau-Fantôme (1st plate) (H. 53). Lithograph. Proof dedicated to Hédiard.

285 Poèmes d'Amour (2nd plate) (H. 58). Lithograph, proof touched by the artist.

286 La Fée des Alpes (1st plate) (H. 6). Lithograph.

287 Parsifal et les Filles-Fleurs (H. 59). Lithograph.

**LUNOIS Alexandre**
1863-1916

288 La Sieste. Lithograph.

289 La Hollandaise de Volendam. Lithograph.

290 Le Kouss-kouss. Lithograph.

291 Prairie des Eaux-Douces, Constantinople. Etching.

292 Intérieur de Paysans, Vallée de Bethmal (Ariège). Lithograph.

293 Débouché de la Mer Noire. Etching.

**ASSELIN Maurice**
1882

294 Maternité. Etching.

295 Fleurs champêtres. Etching.

296 Homme au chapeau. Etching.

297 Ville close. Etching.

298 Jeunes femmes lisant. Dry point.

**UTRILLO Maurice**
1883

299 Le Dôme de Montmartre. Lithograph.

300 La Ferme Debray a Montmartre. Lithograph.

**MAILLOL Aristide**
1861

301 Profil. Lithograph.

302 Tête de Femme (large plate). Lithograph.

303 Femme vue de dos. Lithograph.

304 Bacchante. Etching.

305 Les Glaneuses. Lithograph.

306 Femme accroupie. Etching.

**DERAIN André**
1880

307 Baigneuses. Etching.

308 La Cène. Dry point.

**LAURENCIN Marie**
1885

309 Petite Danseuse. Etching.

310 La Femme a l'Eventail. Etching, printed in colours.

311 Les trois Figures. Etching.

312 Portrait de l'Artiste. Lithograph.
313 Les Espagnoles. Etching.
314 Le Poney. Lithograph.

**MATISSE Henri**
1869

315 Torse de Femme. Etching.
316 Nu. Lithograph.
317 Femme dans un Intérieur. Lithograph.
318 La Lecture. Lithograph.
319 Petite Liseuse. Lithograph.
320 Nu aux Cheveux longs. Etching.

**VLAMINCK Maurice de**
1876

321 Église de Fessanvilliers. Etching.
322 Tournant de Route. Lithograph.
323 Maisons a Bougival. Woodcut.
324 Village de Louvilliers les Perches. Dry point.
325 Maisons a Martigues. Woodcut.
326 Voiles. Woodcut.

**MAHN Berthold**
1881

327 Pont Louis-Philippe. Lithograph.
328 Pont Neuf. Lithograph.

**ROUAULT Georges**
1871

329 Portrait de l'Artiste, de trois quarts. Lithograph.
330 Portrait de l'Artiste, de face. Lithograph.

**MARQUET Albert**

332 Le Port de Naples. Lithograph.

## LAURENCIN Marie

*Les Espagnoles*

N° 313

**BESNARD Albert**

*Dans les Cendres*

N° 356

## DUNOYER DE SEGONZAC André

*Les Mains Croisées*

N° 387

**LABOUREUR Jean-Emile**

*Les Fraises*

N° 374

**LESPINASSE Herbert**

*L'Anse des Chloroficées*

N° 412

## GATIER Pierre

*Pêcheurs à la seine, à Berck*
N° 408

## VLAMINCK Maurice (de)

*Village de Louvilliers-les-Perches*
N° 324

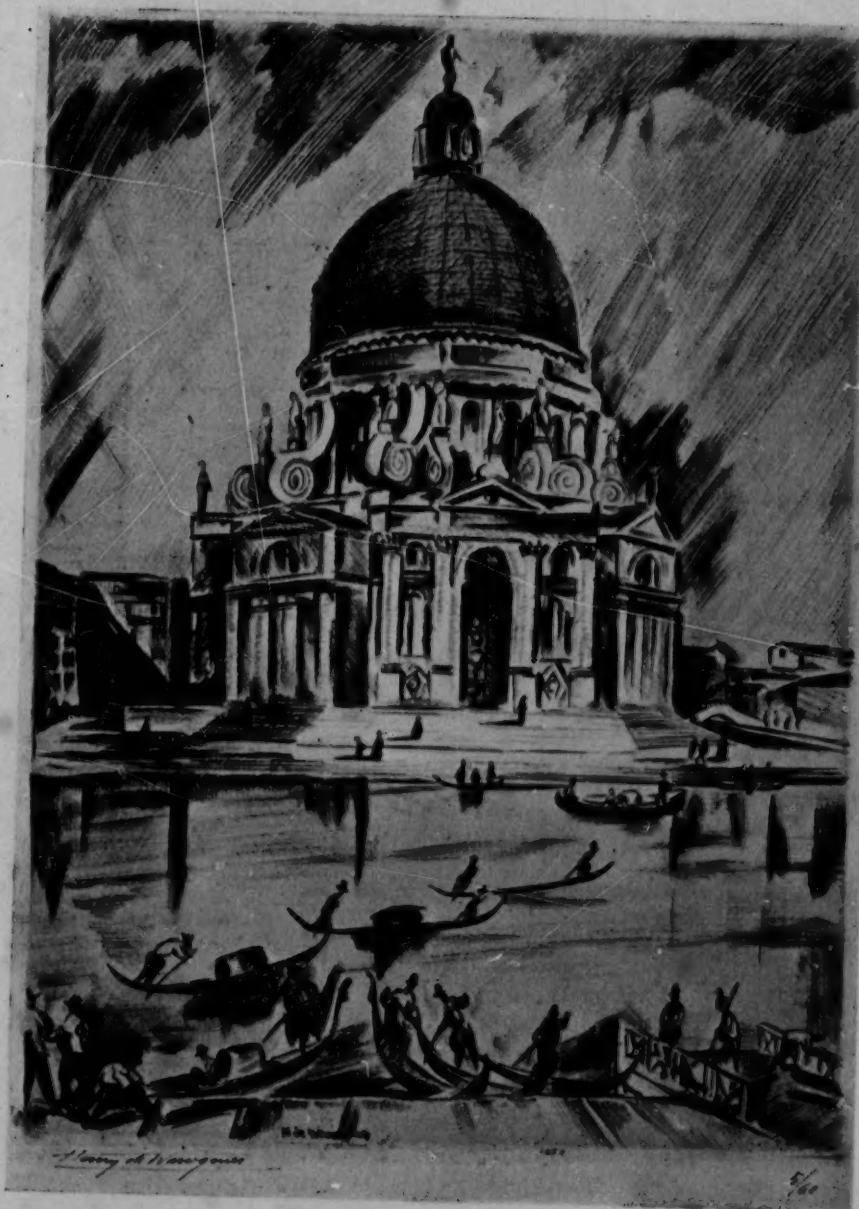
**GOERG Edmond**

*Le Match*
N° 404

**LÉOPOLD-LÉVY**

*Route en Picardie*
N° 434

**WAROQUIER Henry de**



*La Salute*

N° 421

**BONFILS Robert**

333 La Pharmacie. Etching.
334 La Terrasse. Etching.

**BOULLAIRE Jacques**

335 La Rue Ravignan. Woodcut.
336 La Rue Ravignan. Woodcut.

**GRILLON Roger**

337 Assise. Woodcut.
338 Les Capucins. Etching.
339 Arcugnano. Etching.

**LUCE Maximilien**
1865

340 Musique en Famille. Lithograph.
341 La Cuisine ou Auprès du Poêle. Lithograph.
342 Les deux Ménagères. Lithograph.

**GUÉRIN Charles**
1875

343 Femme en Buste. Lithograph.
344 La Femme du Lévite Ephraïm. Lithograph.

**GUILLAUMIN J.-B.-Armand**
1841

345 Bas Meudon. Etching.
346 La Ruelle Barrault. Etching.
347 Le Chemin des Hautes Bruyères. Etching.
348 Bords de Rivière. Etching.
349 Le Canal couvert de Glace. Etching.

**BESNARD Albert**
1849

350 Madame Besnard (L. G. 16). Etching.

351 Le Flirt (L. G. 52). Etching.

352 Modèle nu, les Bras levés (L. G. 198). 3rd state. Etching.

353 Le Déjeuner (L. G. 50). Etching.

354 La Fin de Tout (L. G. 14). Etching.

355 Le Plumet (L. G. 65). Etching.

356 Dans les Cendres (L. G. 67). Etching.

357 La Mère Malade (L. G. 90). Etching.

**BOURDELLE Antoine**

358 L'Epopée. Lithograph.

359 La Mort du Cygne. Lithograph.

**SIMÉON**

360 Saint Paul a l'Ane. Woodcut.

361 La Maladière. Etching.

362 Saint-Paul. Parties de Cartes.

**MORIN-JEAN**

363 Le Papillon. Engraving.

364 Vase de Fleurs. Engraving.

**THÉVENET Jacques**

365 Maisons au bord de la Creuse. Lithograph.

366 Village Berrichon. Lithograph.

**QUILLIVIC René**
1879

367 Benedicité. Woodcut.

368 Une Amie de ma Mère. Woodcut.

**LABOUREUR Jean-Emile**
1877

369 L'Auberge du Bord de l'Eau. Engraving.

370 Le Balcon sur la Mer. Engraving.

371 Le Vieux Poirier. Engraving.

372 Le Chemin de la Forêt. Engraving.
373 Les Amoureux du Bord de l'Eau. Engraving.
374 Les Fraises. Engraving.
375 En Forêt. Engraving.

**VÉRA Paul**

376 Pomone. Woodcut.
377 Femme endormie. Woodcut.

**MARCHAND Jean**
1883

378 Nu. Lithograph.
379 L'Ile Saint-Louis. Etching.
380 Nu. Etching.

**BOUSSINGAULT Jean-Louis**

381 Musique (small plate). Lithograph.
382 Femmes sous Bois. Lithograph.
383 Sommeil. Lithograph.
384 Le Hall. Lithograph.
385 Musique (large plate). Lithograph.

**DUNOYER DE SEGONZAC André**
1884

386 Versailles : La Statue du Bernin. Etching.
387 Les Mains croisées. Etching.
388 Femme a genoux. Etching.
389 Versailles : Le Grand Trianon, vu du Canal. Etching.
390 Versailles : L'Entrée de l'Orangerie. Etching.
391 L'Abside de Notre Dame. Etching.
392 Saint-Tropez : La Ferme a l'Aire. Etching.
393 Le gros Chêne, a Chaville. Etching.

**MOREAU Luc-Albert**
1882

394 La Course du Flambeau. Lithograph.
395 Le Cagibi. Lithograph.

396 La Tentation de Saint-Antoine. Lithograph.
397 Little Tich : Le Petit Chapeau. Lithograph.

**DUFRESNE Georges-Charles**

398 La Partie de Cartes. Dry point.
399 Chasseurs de Lions. Etching and dry point.
400 Une Escale au Brésil. Dry point and aquatint.
401 Marché d'Esclaves. Dry point and aquatint.

**MARE André**

402 Joueurs de Polo. Lithograph.
403 Deux Chevaux au Repos sous un Arbre. Lithograph.

**GOERG Edouard**
1893

404 Le Match. Etching.
405 Suzanne au Bain. Etching.
406 La Noce. Etching.

**GATIER Pierre**
1878

407 Arc-en-Ciel, Ile de France. Dry point.
408 Pêcheurs a la seine, a Berck. Dry point.
409 Les Cordiers, Boulogne-sur-Mer. Engraving.
410 Le Revest les Eaux, Var. Dry point.

**LESPINASSE Herbert**
1884

411 Les Algues brunes des Instituts Océanographiques. Woodcut.
412 L'Anse des Chloroficées. Woodcut.
413 L'Attente. Dry point.
414 Marine N° 2. Dry point.

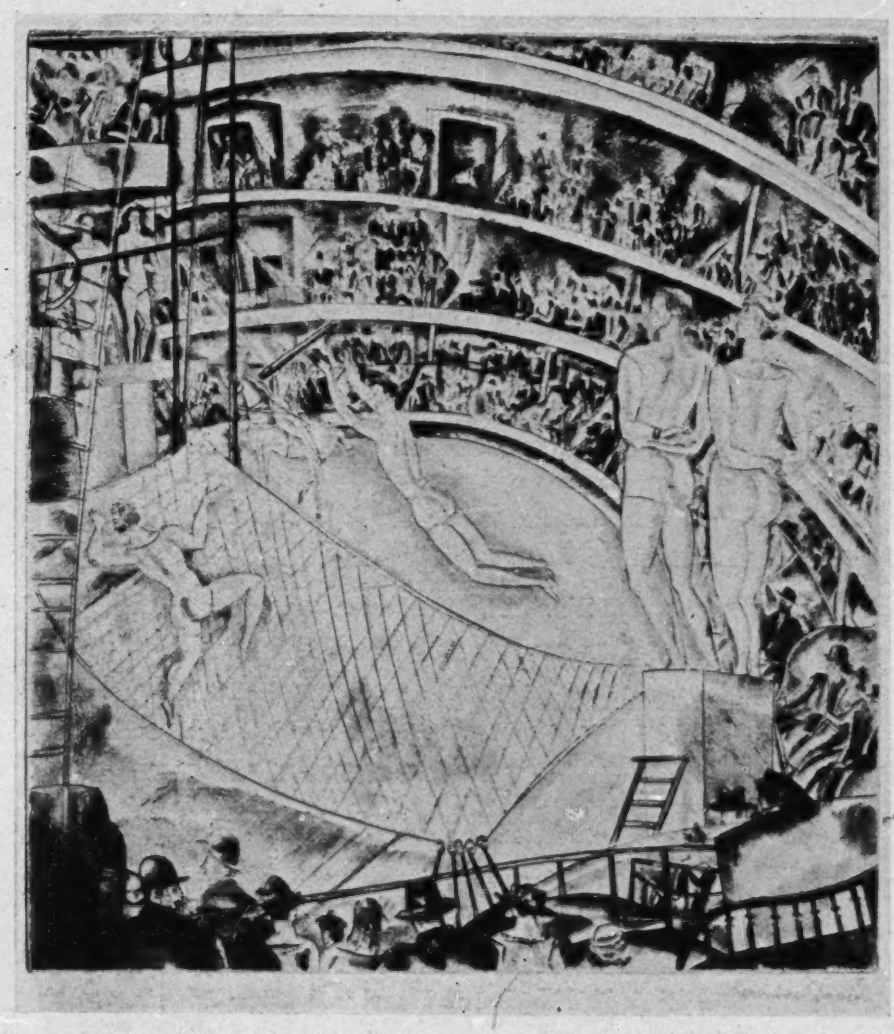
## GALANIS Démétrius

*Route de Cassis*
N° 426

## DUFRESNE Charles

*Une Escale au Brésil*
N° 400

**DAVID Hermine**



*Le Cirque*

N° 442

**LAPRADE Pierre**

*Les Papillons*

N° 487

## FÉAU Amédée

*Chartèves à travers les Peupliers*

N° 54

**VERGÉ-SARRAT Henri**
1884

415 Rade de Toulon : Les trois Voiliers, Dry point.
416 Transept Sud de Notre-Dame. Etching and dry point.
417 Toulon vu de Saint-Mandrier. Etching.
418 Saint-Mandrier, lithograph.

**WAROQUIER (Henry de)**
1881

419 Saint-Siméon. Plate in length. Dry point.
420 Fête Nautique, Venise. Dry point.
421 La Salute, Venise. Dry point.
422 Saint Siméon, Venise. Dry point.

**GALANIS Démétrius**
1882

423 Paysage de Cassis, Provence. Woodcut.
424 Le Pot a Eau. Woodcut.
425 Nu allongé. Soft ground engraving.
426 Route de Cassis. Etching.

**KAYSER Edmond**
1882

427 Clairière a Clamart. Etching and dry point.
428 Rosa. Dry point.
429 Le Quai a Sanary. Etching and dry point.
430 La Ferme près d'Aubagne. Etching and dry point.
431 Marseille. Etching.
432 Saint-Jean du Var. Etching and dry point.

**LÉOPOLD-LÉVY**
1882

433 Chemin ensoleillé. Dry point.
434 Route en Picardie. Dry point.

435 Le Moulin a Saint-Jean. Etching.
436 Vence. Etching.

**GUASTALLA Pierre**

437 Voilier a Saint-Tropez. Dry point.
438 Cogolin, Provence. Dry point.

**DAVID Hermine**
1886

439 Environs de Paris. Dry point.
440 Villefranche, la Route. Dry point.
441 Villefranche, le Port. Dry point.
442 Le Cirque. Dry point.

**SIGNAC Paul**

443 Les Bateaux a Flessingue. Lithograph, printed in colours.
444 Les Bateaux. Lithograph, printed in colours.

**DENIS Maurice**

445 Le Bouquet matinal, les larmes... Lithograph, printed in colours.
446 Les crépuscules ont une douceur d'ancienne peinture... Lithograph, printed in colours.
447 La Vie devient précieuse, discrète... Lithograph, printed in colours.
448 Allégorie. Lithograph, printed in colours.

**ROUSSEL K. X.**

449 Croisement de Routes. Lithograph, printed in colours.
450 Au Bord de l'Eau. Lithograph, printed in colours.
451 Pastorale. Lithograph, printed in colours.
452 Baigneuses. Lithograph, printed in colours

### VUILLARD Edouard

453 La Partie de Dames. Lithograph, printed in colours.
454 La Cuisinière. Lithograph, printed in colours.
455 Aux Champs-Elysées, Lithograph, printed in colours.
456 Les deux Fillettes. Lithograph, printed in colours.

### BONNARD Pierre

457 Avenue du Bois. Lithograph, printed in colours.
458 Femme au Bain. Lithograph.
459 La Voiture a Bras. Lithograph, printed in colours.
460 Rue a Montmartre. Lithograph, printed in colours.
461 Les Chiens. Etching.
462 De la Fenêtre. Lithograph, printed in colours.

### RIVIÈRE Henri

1864

463 Baie de la Fresnaye. Woodcut, printed in colours.
464 Tréboul : Coup de Vent. Woodcut, printed in colours.
465 Les quatre Vaches dans un Pré. Woodcut, printed in colours.
466 Les Vanneuses, Loquivy. Woodcut, printed in colours.

### BELTRAND Jacques

1874

467 Chercheur de Champignons. Chiaroscuro.
468 Notre-Dame. Chiaroscuro.
469 Paysage aux Lapins. Chiaroscuro.
470 La Rivière derrière les grands Arbres. Chiaroscuro.
471 La Remise aux Chevreuils. Chiaroscuro.
472 La Mare aux Peupliers. Chiaroscuro.

### VEBER Jean

1864

473 Les cinq Doigts de la Main. Lithograph, printed in colours.
474 Le Diable dans la Marmite. Lithograph.

475 Soirée Bourgeoise. Lithograph, proof of remark.
476 La Leçon. Lithograph, printed in colours.
477 La Ménagère dolente. Lithograph, printed in colours.
478 Les Joueurs de Bouchons. Lithograph, printed in colours.

**CHADEL Jules**

479 Pierrette et le Pot au Lait. Woodcut, printed in colours.
480 Port de Bretagne. Woodcut, printed in colours.

**MARRET Henri**
1876

481 Sortie d'Ecole, Mareil-Marly. Woodcut, printed in colours.
482 Carspach. Woodcut, printed in colours.
483 Port Navalo. Woodcut, printed in colours.
484 Retour du Marché, Woodcut, printed in colours.

**BRAQUE Georges**

485 Nature morte. Lithograph, printed in colours.

**LAPRADE Pierre**

486 Le Chat noir. Etching.
487 Les Papillons. Etching.

**DUFY Raoul**

488 La Batteuse de Blé. Lithograph.
489 Marine. Lithograph, printed in colours.

**GAUGUIN Paul**
1848-1903

490 Te Faruru. Woodcut.
491 Nave Nave Fenua. Woodcut.
492 Noa Noa. Woodcut.
493 Auti Te Pape. Woodcut.
494 Manao Tupapau. Woodcut.

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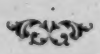

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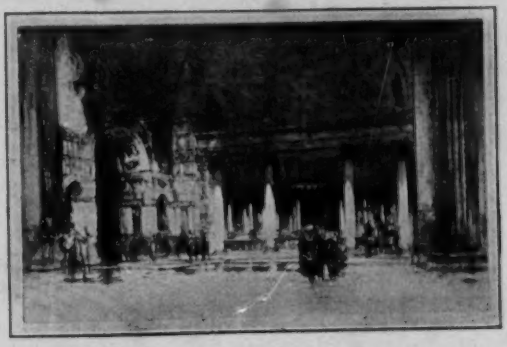

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336 Modern woodcut white sky black trees slightly tonal

227 Straight-edge lines & features ? lines & color tones in background

Selection point of view & modern technique

133 Good architectural subject for setting point of view

187 Lefèvre Collection

Lefèvre
Tissandier
Rivière
Fanfani
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